

The I.C.U.
Course of Instruction
in Printing



The I. T. U. Course of Instruction in Printing

Conducted by the Inland Printer Technical School, under the Direction of the International Typographical Union Commission on Supplemental Trade Education



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THE I. T. U. COURSE OF INSTRUCTION IN PRINTING

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APPLICATION OF MODERN EDUCATIONAL
METHODS TO THE STUDY OF TYPOGRAPHY,
SHOWING THE "WHY" OF THINGS

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What the Instruction Aims to Teach and How Knowledge is Imparted — Sold at
Less Than Cost to Students, Who Learn by Doing — Those Finishing
Course Get Prize from I. T. U. and Advice and Criticism
so Long as They Remain at the Trade.

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There is no need to lay stress on the desirability of technical education in the printing trade. Those unable to see that the specialization of labor in the industry has made it practically impossible for apprentices to learn a trade thoroughly need only refer to its effects in Germany, France, Great Britain and other countries in which supplemental education has been in operation for a generation or so. Competent authorities do not hesitate to ascribe much of Germany's commercial advancement to the effect and influence of its magnificent system of technical and supplemental trade education. The printing trade of Great Britain offers another example of its efficiency. Time was — a decade or so ago — when British printing was far behind the standard set by Americans and others. We know it was inferior because great quantities of good printing were imported into that country. A system of technical education was developed and a great improvement in the quality of typography resulted. Now the importation of printed matter into Great Britain is infinitesimal, and of the cheaper variety.

Trade Education a Necessity

It should be conclusive to doubting Thomases that the International Typographical Union, ever in the forefront

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in advancing the interests of the craft according to its lights, is firmly convinced of the need of technical education in the printing trade here and now. For many years observant members of that organization have been painfully aware of the relative depreciation in the skill of its members, owing not to their lack of intelligence but to lack of opportunity to master the trade.

Numerous resolutions have been adopted seeking by some means to better the opportunities for learning in the craft. In 1907 the Hot Springs convention adopted a resolution, which was prefaced by a preamble setting forth the ever-growing restriction of opportunities, authorizing the appointment of a Commission "whose duty it shall be to formulate some system for the technical education of our members and apprentices."

Need for New System of Education

President Lynch appointed this Commission, which met in Chicago in December of the same year. Several schemes were suggested, which it would be a superfluity to recount here, but were abandoned for good and sufficient reasons. In all previous typographical educational effort what is known as the empirical system of instruction has been employed — that is to say, students were told that a certain class of work was good and another class bad, and the amount of benefit they derived from the education depended very largely, if not entirely, upon the quality of their respective memories. The student with a good memory and without well-developed reasoning faculties often excelled a colleague not happily endowed as to memory, but who possessed a well-ordered and logical mind. The Commission was impressed with the desirability of adopting some system of education that would arouse the thinking faculties of the craft, thereby enabling compositors to use to the fullest extent that particular knowledge and skill which may be tersely expressed as "typographical sense."

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Development of New Methods

The Inland Printer Technical School had been for six or seven years conducting the most successful institution of its kind under the kindly encouragement of the typographical union. Most of its education had been imparted by the empirical method, which was unsatisfactory to the management. The instructors were unerring in their judgment of what constituted good typography, but unable to say why it was good. For two centuries or more printers have been told to follow the masters — the men who gave us the beautiful type-faces that have been practically unchanged for hundreds of years. It occurred to the management of the Inland Printer School that as the older printers associated with artists possibly their success was due to what they had gathered of real art through that companionship. Imbued with that idea, the management went to schools of design and art institutes, inquiring if they had anything in their courses which would prove of value to the printer.

Some regarded the inquiry in a rather amused way, saying they were interested in art — not craftsmanship. Of course, there were progressive minds, who saw that the highest mission of the art schools was to aid craftsmanship, and thought they surely could be of assistance to the typographer, whose craft is really artistic. In time there appeared in the art class of a Chicago institute a student who paid little attention to certain lessons. On inquiry being made, the instructor was informed that the student did not care to become an artist, did not expect to be one, but was taking the course for the reason that he thought he could learn something that would be of advantage to him as a printer. Soon this student was in touch with the management of the Inland Printer Technical School and became chief instructor, giving students information on an entirely new basis, so far as typographical education is concerned. He told them how to do a thing and why one way was right

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and the other way wrong. His principal duty was the inculcation of principles, instead of displaying good work and reading essays on its beauty. This revolution in method is but one of many advantages inhering in the Course.

Why a Correspondence Course Was Adopted

About the time the International Typographical Union was adopting the resolution authorizing the appointment of a Commission, some one made the suggestion that it would be possible to reduce the course of instruction at the Inland Printer School to writing, so as to permit of its being given through a correspondence course.

The International Typographical Union being composed of nearly 50,000 printers scattered over the continent and working in small offices as well as in the most pretentious, it was necessary that the Commission should adopt or devise a system of education that would reach and prove beneficial to the most expert in the metropolitan office as well as the most inexperienced working in an out-of-the-way town with a few thousand inhabitants and one printing-office. The Commission discovered it would be quite feasible to impart principles by correspondence, thereby giving a student an opportunity to learn what can not be acquired in a printing-office, but which is needful to a thorough understanding of his work. It also assured itself that a course such as would be derived from the instruction given in the Inland Printer Technical School would enable the dependent compositor to branch out and do work that is rapidly falling into the hands of commercial designers and other graduates of art schools. Satisfied that such a course would at once widen the field of the compositor's operations and enable apprentices and indifferent printers to obtain a better grasp on the fundamental principles of typography, the Commission decided to adopt the Course.

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Why the Course Is Sold So Cheaply

From the standpoint of the International Typographical Union it is necessary that this instruction be imparted at as low a price as possible — free from the taint of profit — for the sole object of the plan is the advancement of the student. The Inland Printer School management declared its willingness to coöperate with the union in any method that gave promise of widespread dissemination and be satisfied with the prestige that accrued from being connected with such an uplift movement. At the time it was estimated \$20 would about cover the cost of outfit, postage, tuition, etc., and that figure was agreed upon as the price at which the scholarships should be sold. The International Typographical Union on its part agreed to defray all expenses incident to advertising the Course, and in addition give a rebate, or prize, of \$5 to every student who pursues the lessons to their end with ordinary diligence and intelligence.

This arrangement made possible the selling of an educational course at the sum named that as a commercial venture would cost \$50 or \$60, perhaps more. The unusual method of reward was adopted in preference to that of giving large prizes to exceptionally adept students, because the union desired to stimulate thought on technical matters connected with the craft, certain that in doing so it would widen the workfield for compositors.

The union's experience with the Linotype machine had proved that when its members put their minds to it they can excel the expectations of the most sanguine. It is an admitted fact that the great increase in the productivity of machines over that which was forecast by their inventors has been due, not to the improvements put on the machines, so much as the intelligence devoted to their operation by the high-class labor furnished through the typographical union.

About the Correspondence Method

The Commission has had to meet the natural prejudice and opposition to education by correspondence. There are

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so many fakes masquerading under the guise of instruction by correspondence that the Commissioners were not surprised at their work being looked on with suspicion by those who did not stop to think that two established institutions like the Inland Printer and the International Typographical Union could not afford to be connected with any shady scheme; nor did they analyze the proposition sufficiently well to realize that the union did not propose to "make" printers—as so many correspondence schemes essay to make this or that kind of craftsman—but was giving an education supplemental to that obtained in printing-offices.

Like all other methods, education by correspondence has its disadvantages, which are greatly magnified in the eyes of men whose schooling was confined to elementary institutions. Their habits of thought have brought them to regard all education as requiring the teacher and student to come face to face, and when speaking of it their minds unconsciously revert to the class method. While the correspondence system has its weaknesses, when it is prosecuted with sincerity and energy it possesses advantages over older methods. The class teacher is necessarily concerned with the status of the average of those under his care. The more alert-minded become discouraged because they are ahead of the average and already know most of what the teacher is imparting to the mass. On the other end of the line is a small group of backward pupils who should be nurtured most skilfully and tenderly, but are neglected on account of the necessity of the teacher keeping in touch with the average.

So in the art schools where lettering and design are taught we find the instructor coming into the classroom where the students have their work "on the line." He parades up and down and picks out the worst specimen, compares it with the best, making some more or less relevant and supposedly humorous remarks on the deficiency of the backward one and the superiority of the better stu-

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dent. Then he comes to a piece of work which, in his estimation, is about the average. He racks the memory cells of his brain to remember what John Smith did a week ago, and from that uncertain and shady premise begins to dilate on the progression or retrogression of John. The instructor in the correspondence course, unlike the class teacher, is not concerned as to what the average of the class is doing. He does not even care about the standing of the one whose lesson he has just disposed of. His entire attention is devoted to the student whose work is before him. He is not compelled to rack his memory to ascertain whether a student has progressed or retrograded since the last lesson, for he turns to his markings and if they do not fully satisfy him as to the status of the student he can refer to the correspondence. This insures close personal instruction for each student from an instructor who learns his weaknesses, strengthens him on those points and also gently represses where he is inclined to be extravagant. Under this method work is done at home, and there is no one to chaff or sneer, which is extremely discouraging to sensitive natures.

Care Exercised by I. T. U. Course Instructors

So anxious is it to give him the best possible information, the Commission asks each student to keep a pad beside him and jot down anything which seems to interfere with his work, initialing it and sending it to headquarters, where it receives the earnest attention of the instruction department. A detail of the method employed is interesting. The student sends in his lesson, be it one on lettering, design or a piece of composition. The instructor takes it up, goes over it carefully, letter for letter or line for line, as the case may require, marking such defects as are apparent and showing improvements, all the while talking into a phonograph recorder giving his reasons for the alterations and criti-

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cisms, and advising the student. By this means the latter gets the benefit of a black-board illustration and oral instruction at the same time.

High-class Criticism and Advice

The great value of the I. T. U. Course lies not in the printed lessons, but in the criticism and advice which flow in a steady stream from the instruction department, couched in language familiar to the printer-student. It may be that other correspondence courses do not concern themselves so much about details of this kind, but the Commission maintains that in these details lie the chief value of the Course. The students learn by doing, and doing correctly, under the eye of capable and painstaking tutors. Being shown why his work is wrong is of inestimable value to a student.

Use and Value of Lettering to Printers

As will be seen by reference to the list of lessons, the first nine have to do with lettering. Many printers question the service these can give the printer. In the first place, there is a certain commercial value adhering to lettering. It is being increasingly used in all good printing, and the demand for it is bound to increase. The processes by which illustrations can be made are being constantly cheapened, and with the growth of esthetic taste among the public — for esthetics are taught in public schools now — there will be not only need for better printing, but for letters which harmonize with the illustrations.

Compositors Excel at Lettering

These letters can not be procured from the typefoundry. They will be obtained elsewhere. There is no reason why the printer should not be prepared to meet the demand. It is axiomatic in the art schools that lettering is not art but

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craftsmanship, as *any person who knows how to write can learn how to letter*. Our experience with hundreds of students demonstrates that compositors can learn how to letter at a remarkably rapid rate and acquire an excellence in execution far above that of the average letterer. The reason is that the printer has all his life been thinking about and handling letters, thereby acquiring a lot of subconscious knowledge concerning it which blooms when he acquires manual dexterity with the tools of the letterer. Thus, in this particular instance the I. T. U. Course develops in the printer a new line of work for which he is particularly adapted. If he is unable to do it his employer will have the work done outside, and it is a matter of course that once an office has to send a portion of its work to be handled by an artist the cream of the profit is lost, which is not beneficial to high wages.

But the principal reason why lettering is in the Course is on account of its cultural value. The real tools used by the display and decorative compositor are letters; it is his business to so arrange them that they will be most forceful — tell the story — and yet not violate the canons of good taste. Obviously, the best method of thoroughly understanding these tools is to make them. While one is doing so he is acquiring knowledge that can be obtained in no other way. For instance, the laws of spacing have always been regarded by compositors as so subtle as to be inexplicable — something that will be absorbed as one goes along — but the letterer acquires this knowledge almost unconsciously, for in every well-formed character the laws of spacing are infallibly expounded.

The Laws of Design

The student is also securing information which will be valuable to him in the study of the next group — lessons ten to fourteen — which treats of design. This is the keystone of the Course. Every good printer has been expound-

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ing the principles of design, possibly unconsciously, but nevertheless his work would not be classed as good if he had violated these principles. A reference to the lessons will show that they treat of balancing measures, proportion, tone harmony and shape harmony. We have all heard these terms used in printing-offices, but it must be confessed that in too many instances they are merely cant phrases, the users not being able to scientifically define proportion, shape harmony or the other elements. The commercial value that is likely to accrue to the compositor from a knowledge of design is inestimable.

Enables Printers to Design and Execute

The constant tendency of the better grade of printing to come into the composing-room marked to the last letter and lead, is evidence of the work of the designer and is reducing the erstwhile ad.-compositor and decorative display printer to the condition of the follow-copy man. The commercial artists and designers who prepare this copy are not so well equipped as the average printer to do the work, but they have had the foresight to secure an understanding of design and color harmony that enables them to direct the printer, and at the same time receive much greater compensation for their services.

This habit of the printer following the designer is not only wasteful, but precludes securing the best results. The reason for this is that too frequently the designer is entirely ignorant or regardless of the physical limitations which surround the printer in his work. So the compositor takes the design, proceeds with it as far as may be, and when he comes to an impossible proposition the original scheme has to be modified and the printer is denounced for having botched the job. If there be no such glaring antagonism as this, seldom is it that the printer — though perhaps the more capable of the two — is able to fully comprehend the design-

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er's scheme, and therefore endeavors to execute it without being fully in harmony with the author's mood. On the other hand, if the designer and compositor were coördinated in the same person, there would be no impossibilities required of compositors, but there would be sympathy and harmony in the job from the first touch of the pencil to the paper to the pulling of the proof. The principles of design are easily understood and when comprehended by printers the results will be shown on the printed page much more satisfactorily than now, when much of the production is done by people who do not understand each other and are working at cross purposes.

Design Shows "Why" of Typography

In almost every industry those working at it are regarded as experts, and, assuming the worker to be honest, his word is law. There is growing up, however, among purchasers of printing, an idea that if one wants good printing he has to "show" the printer how to do it. This is due very largely to the fact that a majority of printers heretofore have been unable to defend their work. If a customer objects to the manner in which a job is executed the printer meekly apologizes and offers to do it the way the customer desires, though satisfied in his own mind that the last-named product would not be so acceptable to the cultured eye as the first. With his views deferred to in this manner, inevitably the customer plumes himself on having a better knowledge of the printing trade than the printer. If, however, the latter understood the canons of design he would be able to defend the work by showing that it was properly balanced, in proportion and in conformity with the laws regarding shape harmony and tone harmony.

These things can be demonstrated with mathematical exactness — and ability to make such a demonstration is the principal reason for the designer assuming so masterful a position in the printing trades. However, even if the

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demonstration did not convince the customer sufficiently to allow his job to go as it was presented, it would at least convince him that the printer knows more about his business than the customer does. Through a knowledge of the laws of design we find out the "*why*" of good typography, and those printers who have always been doing good work — unconsciously expounding these laws — will be benefited immensely by having clear and thorough information concerning them. In the language of one of the graduates of the Course, they will be able to do work they never did before, and to do that which they have been accustomed to doing in a more satisfactory manner, for as some educator said, "An ounce of accurate knowledge is better than a ton of haphazard practice."

Color Harmony Scientifically Taught

The logical sequence of the Course is again demonstrated, as the student when studying design is being prepared for the next group of lessons — fifteen to nineteen — which treat of color harmony. Color has been regarded — just as printing in general has been regarded — as a matter of personal taste. There has been no actual standard to work by, with the result that much time and money have been wasted in experimentation that too frequently has failed to bring good results, but has rather discouraged the journeyman and induced him to turn out indifferent work.

In the I. T. U. Course color harmony is taught in a scientific manner through lessons devised and written by a printer for printers. Several students who have endeavored by the reading of text-books and attendance at lectures to master the question of color have declared that what they learned in the lessons of the Course was of far greater value to them than what they acquired in all their previous study and research. This is another evidence of the value of having an educational course prepared by those who

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themselves saw the need of it and went after the information for the same purpose as the Course is designed to effect — namely, for the purpose of applying it to their everyday work in the printing-office.

When the student is through with this group of lessons he will have made for himself, under the scrutiny of competent instructors, a color chart, which is an absolute authority on the complements, harmonies and contrasts of the colors which printers use. Instead of experimenting or guessing, he will simply have to refer to this chart and go on with his work, knowing that so long as he follows the chart and keeps in mind the instruction given by the I. T. U. Course — which is always at his hand — he is not liable to make a mistake.

Scientific Instruction in Practical Work

Students are now taken over the field on the home stretch, as it were, which starts at what is the initial period in older methods of typographical education. Beginning with lesson twenty, there are eleven lessons on composition of various kinds. This work is done in type, if that is possible, but where it is not, sketches are used, and the method of requiring the student to criticize other work insures his being well grounded in what he does.

In all previous educational efforts the student rather followed the work of a concededly good workman, not departing from his general style, but making variations. In the I. T. U. Course, however, he composes letter-heads, bill-heads, ads., etc., not after the plan of one of the instructors, but by applying the principles already learned in the three preceding groups of lessons to the particular kind of composition on which he may be working, whether it be a letter-head or a newspaper advertisement. In other words, he works out his own problems and the result is the work of his own brain — not a copy of another man's style. It is hardly necessary to expatiate on the value of this system of

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education, where the student is made to think out his work and is not called upon to follow another person's ideas, because it insures initiative, by compelling the development of ideas, and tends to make the daily work interesting and enjoyable. As compared with the empirical method there is the difference between teaching one to remember a certain thing and teaching one to think from correct premises, which gives the student confidence and makes him more independent.

Plate and Paper Making

The lessons on papermaking and platemaking consist of information on those subjects which is valuable to compositors and which all ought to be acquainted with.

The Best Theoretical Study in Imposition

When the Commission decided to include imposition in the Course it was the one group of lessons about which it had doubts as to the feasibility of benefiting the student to any great extent. So much has been written in textbooks on imposition it was thought nothing new could be said on the subject, so the lessons crept into the Course on the theory that they could do no harm and might be of some value. The Commission has been agreeably surprised in this connection. While it was true nothing new could be said on the subject, still it had overlooked the value that accrues from a man being compelled to sit down and work out the problems. A method has been developed whereby not only the theory of imposition is thoroughly drilled into the minds of students, but which requires them to lay out their forms, giving dimensions of furniture used in backs, gutters and margins. This makes the student approach the subject with care and compels him to be as exact as though he were laying forms on the stones. Naturally there is much about imposition to learn which can not

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be imparted either in a technical school or through a correspondence course, as the knowledge of how to lock up a form comes by practice rather than instruction.

Course of Value to Every Compositor

There is not a man working as a compositor who could not be benefited by the Course. An experience of eighteen months and with nearly one thousand students has failed to produce a single person who even alleges that the Course is not all the Commission represents it to be. There is no greater tribute to its value than that wide-awake commercial designers, advertising men, solicitors for printing, etc., are anxious to secure it. If they were eligible, hundreds of students could be enrolled almost immediately, but the executive council of the International Typographical Union has decreed that its advantages shall be reserved for printers.

Benefits Old-timer and Apprentice Alike

Men in the fifties and sixties have found it advantageous, some of them acquiring proficiency in lettering. Apprentices whose activities in the past have been confined to one or two branches of the trade are taking the Course and proving their ability to do a higher class of work. Journeymen of ten and fifteen years' standing who were known as straight-matter men are now capable of setting ads. and other display work. This is not surprising when we consider that for this purpose only the Course was devised.

Why Operators Should Take It

It is even worth while for operators and others in seemingly permanent positions to take it up. Some day, by reason of age or other causes, it may be desirable to secure

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a position in a job-office. That day may be far distant, it is true, but if one takes the Course now the intervening time will be spent in easily acquiring an education of the best grade. The average operator who has had no experience in other lines of the printing business, if thrown on his resources, by being deprived of an opportunity to operate a machine, possesses much knowledge of peculiar value in the printing trade, but not of much use in any other vocation. This printing-office knowledge is his best mental asset. If he could secure work at another branch of his trade he would make greater progress than in any other mechanical industry, because he has this reserve to draw on. But there is little hope of him being given a position in an ad.-room or a job-office if he has no conception of how the work should be done. If he takes the Course he will understand the theory and practice of various kinds of display composition.

Armed with this knowledge, every piece of printing worthy the name that comes under his eye will be criticized and he will find himself growing wonderfully proficient in knowing good printing and being able to tell why it is good. This is education of the highest character, because it is self-education and therefore sticks. Equipped with this information, he could, with some degree of confidence, ask for an opportunity to display his ability in a job-office, and if he demonstrates he has ideas and knows how to put them in practice, he will have a much better opportunity of staying on at fairly good wages than he would if he were to ask for work without the practice and also without any knowledge of the theory or enjoying the benefit of having thought out problems in display composition.

The perpetual feature of an I. T. U. scholarship is of incomparable value to a student of this class. When he takes up work in a new field he is entitled to and will receive the best information at the disposal of the instruction department.

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This inspires confidence, for while a student may not always have his problems solved at the moment, he knows where there is a mine of information peculiarly suited to his needs that is his for the asking.

Prepares Craft to Meet New Demand

Many members of the I. T. U. will question why we should be so advanced. They may admit that the commercial designer is doing a good deal of work, but argue that he is not the "whole thing." The important fact is that his influence is increasing daily, and he is as surely undermining the position of the present hand compositor as the machine did that of his predecessor years ago. The progress of this new menace is more insidious but not less sure than that of the machine. How did the printer make the machine a benefit to him? By mastering it — by meeting the demand for a new kind of compositor. What does common sense and duty say to the printer now? "Master the new element that has entered the trade and retain your supremacy." If that is not done, there will be a slow and hardly perceptible loosening of our grip on things; if it is done, the printer will see new fields opening up to him and he will occupy a higher rung in the ladder of progress. The I. T. U. has offered him a chance to prepare himself in a manner that is easy, pleasurable, profitable, and at small expense.

The Wise Comp. and His Foolish Brother

There was a time when some printers scorned to master the linotype; later those and others upbraided the union for not affording them opportunities to "learn" the machine. Now the organization — grown greater and stronger and wiser — looks over the field, sees where the march of improvement affects the labor element, approxi-

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mates what the future has in store, and provides the means whereby its members can be prepared to meet it.

The question for each member is: Shall I be like unto the wise printers who learned the machine or the foolish ones who refused to do so when they had an opportunity? Though possibly taking a different form, the reward will be as great in one instance as it was in the other to those who are far-sighted and forehanded.

Lessons and Their Purpose

- Lesson 1 — Lettering: Roman capitals in pencil.
- Lesson 2 — Lettering: Roman lower-case in pencil.
- Lesson 3 — Lettering: Italic in pencil.
- Lesson 4 — Lettering: Inking in roman capitals.
- Lesson 5 — Lettering: Inking in roman lower-case.
- Lesson 6 — Lettering: Inking for italic.
- Lesson 7 — Lettering: Gothic alphabets.
- Lesson 8 — Lettering: Making cover-page-design.
- Lesson 9 — Lettering: Making cover-page design.

The foregoing lessons treat of the various styles of letters, their formation and appropriate use. Aside from the fact that hand lettering is fast becoming a desirable adjunct of the printing-office, the student gains necessary information regarding the proper use of letters, the laws of spacing, and acquires knowledge that aids him in mastering the next group:

- Lesson 10 — Design: Balancing measures.
- Lesson 11 — Design: Proportion.
- Lesson 12 — Design: Shape harmony.
- Lesson 13 — Design: Tone harmony.
- Lesson 14 — Design: Preliminary sketches, or arrangements of lines and masses.

The principles of design are not merely the style of to-day or to-morrow. They are the same principles which have been found in good work ever since the invention of

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printing, and without which we can not achieve satisfactory results. This is the first time they have ever been expounded by printers for printers. The mastery of the preceding lessons fits the student for the proper application of what is learned in the succeeding group:

Lesson 15 — Color harmony.

Lesson 16 — Color harmony.

Lesson 17 — Color harmony.

Lesson 18 — Color harmony.

Lesson 19 — Color harmony.

Color harmony is not a question of personal taste; it is a question of scientific fact. In order to successfully produce colorwork, or even set up a job for colors, the printer must have a knowledge of these facts, and not "guess" at what the results will be. When the student has finished these lessons he has made for himself a chart which is an authority on the contrasts, harmonies and complements of the colors the printer uses.

The benefit of the logical structure of the Course is now apparent. In previous lessons the student has been drilled in the principles underlying typography. He is now asked to apply those principles (with type or by pencil sketches, as best suits his convenience) to the everyday work of a composing-room. It should be noted that he is not following another man's style, but applying principles. His work is original—his own conception of how the principles should be applied.

Lesson 20 — Composition of letter-heads.

Lesson 21 — Composition of bill-heads.

Lesson 22 — Composition of business cards.

Lesson 23 — Composition of envelope-corner cards.

Lesson 24 — Composition of tickets.

Lesson 25 — Composition of menus.

Lesson 26 — Composition of programs.

Lesson 27 — Composition of cover-pages.

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Lesson 28 — Composition of title-pages.

Lesson 29 — Composition of advertisements.

Lesson 30 — Composition of advertisements.

Lesson 31 — Layouts of booklets and books.

Lesson 32 — Papermaking.

Lesson 33 — Platemaking of various kinds.

Lesson 34 — Imposition: Four and eight page forms.

Lesson 35 — Imposition: Twelve and sixteen page forms.

Lesson 36 — Imposition: Twenty-four and thirty-two page forms.

Lesson 37 — Imposition: Forms for folding machines.

There is much in imposition that can only be learned through practice. But the need of putting the exercise on paper — giving margins and dimensions of furniture used — under the scrutiny of capable and patient instructors, makes this method of learning imposition the most valuable extant.



LETTERING AND DESIGNING MATERIAL FURNISHED TO THE STUDENTS

The material necessary for the working out of the lessons in lettering and design is furnished by The Inland Printer Technical School. This material includes a drawing-board, T-square, triangles, india ink, pencils, brushes, pens, thumb tacks, eraser, ruler, etc., and is furnished without additional charge beyond the regular tuition.

The price of the Course is \$25—\$23 if paid in advance or \$2 down and \$1 a week till paid. The Course was originally sold for \$20, but a year's experience proved \$20 was not sufficient to defray the actual cost of tuition, postage, outfit, etc., hence the increase.

The Commission will take cognizance of each student's diligence and proficiency, and the International Typographical Union will give rebates of \$5 on the scholarships of students showing themselves deserving.

Address all correspondence and make all remittances (by New York or Chicago draft, postoffice order or express order) to

THE I. T. U. COMMISSION

120 Sherman Street, Chicago

UNIVERSITY OF ILLINOIS - URBANA



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